



# FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

SEPTEMBER, 1989

## A LEGEND IN HER OWN TIME

**H**er gowns can be found in Martha's, Bergdorf Goodman and Neiman Marcus in addition to her Bond Street shop. They are also an integral part of the fashion collections at The Metropolitan Museum of Art and London's Victoria and Albert Museum. This year, her distinctive and exotic paintings and prints will be mounted in a series of exhibitions at the Dyansen Galleries throughout the U.S. A product of the 60's "Pop Culture" explosion, Zandra Rhodes, has not been unobtrusive or idle during the last three decades. Now facing her fourth decade, her zest and candor remain undiminished. Bridget Biggane, of FI, spoke with this unique designer about her past, her future, and her vision of fashion for the 90's.



ZANDRA RHODES (SPRING/SUMMER '90)

**Q:** YOU'VE ALWAYS EXUDED A FLAMBOYANT AURA - WERE YOU ALWAYS AN EXTROVERT AND HOW DO YOU THINK THIS HAS AFFECTED YOUR SUCCESS?

**A:** There are always two sides to every coin. I never thought of myself as an extrovert...I think of myself as an individual...I will follow along paths where I don't give any consideration as to whether other people are going to like it or not. That doesn't really concern me at all.

**Q:** YOU WERE PRIMARILY A TEXTILE DESIGNER. WHAT MOTIVATED YOU TO BECOME INVOLVED WITH FASHION DESIGN?

**A:** Simply because I was part of the New Wave, designing dress fabrics with a totally new look and size point. When I showed them to companies who printed and bought designs, they couldn't conceive how my textiles would look in fashions...so, I thought the only way that people are going to understand my fabrics is to make them into clothes.



**Q: SO IT WAS FROM A TEXTILE POINT OF VIEW THAT YOUR FASHIONS EVOLVED.**

**A:** Yes - I designed garments that were based around the prints, and it was a vehicle for my prints...I developed new techniques in the way of cutting around prints and putting things together...sort of a reformed relationship between the textiles and the garments.

**Q: WHAT DO YOU THINK THE FACTORS WERE THAT CONTRIBUTED TO THE "POP CULTURE" EXPLOSION IN GREAT BRITAIN IN THE 60'S, AND HOW DID IT INFLUENCE YOU?**

**A:** Well, I think England...breeds individual ideas. Now a lot of the time those individual ideas aren't noticed by the rest of the world straight away - they are only copied by the rest of the world secretly! Half of the things that you see, say in a Gaultier, are those things from the "London Street Culture"...I'm sort of a child of the 60's...it gave me a very good solid footing. People were looking at what was done in London and giving space to what I had to say. Probably, more than they would if I was starting from that angle today.

**Q: WHICH DESIGNER DO YOU MOST IDENTIFY WITH OR ADMIRE? WHO IS YOUR FAVORITE AMERICAN DESIGNER?**

**A:** I like to identify with the individuality of Schiaparelli or Charles James. If you're going to choose an American fashion designer - you have to choose them for something different. I think you have to admire them for the empires they've set up and for the selling angle... Therefore you can't fail to admire say, the Calvin Klein or the Ralph Lauren empires and how they built them up. I mean, Ralph Lauren, if anything - is probably Laura Ashley taken more extreme.

**Q: 1992 WILL BRING ABOUT THE AMALGAMATION OF EUROPE - DO YOU THINK THIS WILL CONTRIBUTE TOWARD A BREAKDOWN OF THE BARRIERS THAT EXIST IN THE WORLD OF THE EUROPEAN FASHION DESIGNERS?**

**A:** No! I don't think there will be any difference. Are you going to tell me that

France is going to buy more foreign goods? Forget it!

**Q: HOW DO YOU THINK IT WILL AFFECT BUSINESS?**

**A:** I think it may help the big "High Street" names (Burberrys, Aquascutum, Marks and Spencer) because I think they produce very competitive goods...but not the little designers or the little fashion houses.

**Q: DO YOU THINK THIS WILL AFFECT EUROPE'S RELATIONSHIP WITH THE USA IN TERMS OF THE FASHION INDUSTRY?**

**A:** I don't think it's going to when it comes to fashion! I think America is too big a market.

**Q: HOW DO YOU FEEL EUROPEAN DESIGNERS AND FASHION CONSUMERS DIFFER FROM THEIR AMERICAN COUNTERPARTS?**

**A:** Well... I think Europeans are more careful as to how they spend their money. I think the Americans are geared to spending money - and the consumers do.

**Q: DO YOU DESIGN A SPECIAL GROUP FOR YOUR AMERICAN AUDIENCE?**

**A:** No, but on the other hand, I spend five and a half months of the year in America, so I feel more linked to the American consumer than I do to the English consumer...In England I'm a household word, but you read nothing

about my work...The thing that's so strange is that I'm very well known here. My clothes are the Rolls Royce of fashion! The Rolls Royce of things you wear for special occasions. Mine are special occasion dresses that they cannot get anywhere else in the world.

**Q: I UNDERSTAND YOU SIGNED A LICENSING AGREEMENT TO DESIGN A COLLECTION OF READY-TO-WEAR FOR LITTLEWOODS, A MAJOR MAIL ORDER HOUSE IN BRITAIN. THIS IS QUITE A JUMP FROM YOUR ONE-OF-A-KIND COLLECTIBLES. WHAT MOTIVATED YOU TO DO THIS?**

**A:** If you're in the position I'm in, the sad thing is that you never have a chance to get through to people. Other people don't have the chance to see what you do and yet, the rest of the world is interested. So, I always jump at the chance when I can do something that gets to more people.

**Q: HOW DO YOU SEE YOUR DESIGNS, AND FASHION IN GENERAL, EVOLVING AS WE ENTER A NEW DECADE?**

**A:** That's difficult. I'd like to take my work in a far more rarefied direction...more into works of art and individual statements. That's how I'd like it to develop—which may or may not take it off the fashion "beaten track." I think that at the moment, fashion in the world is pretty unoriginal. Something has got to happen...

## A NEW LOOK AT AN OLD SEASON

**R**esort, shown recently hand-in-hand with swimwear or at the end of Holiday, has emerged once again into a season all its own. In the past, a relatively small collection of standby nautical and shore inspirations were expected and considered important to those lucky enough to "cruise" in winter. But today, a variety of fabrications

and weights make this season more versatile than ever. Designers, very excited about Resort, are starting to put time and money into this season, creating many pieces that can be worn underneath winter coats. And that, for buyers, means immediate sales! Getting the jump on Spring, these "Resort" styles do well almost all year-round.





ELEANOR P. BRENNER

## BY THE SEA

Nautical inspirations take off: ELEANOR P. BRENNER shapes up a collection that's in tip-top form. In navy and ivory, 100% wool crepe or rayon/wool blend suiting, jackets are adorned with gold buttons, braiding, and anchor motifs. Her ivory navigator jacket with one-button closure and spirally gold braiding on the cuffs, worn with a matching skirt and striped "Anchor" tee, has a classic appeal. Blouses are in silk crepe de Chine, similarly embellished, while cardigans and pullovers come in cotton/viscose knit.

A different kind of crest: MARY ANN RESTIVO puts together a cocoa and ivory group in a waffle crepon (100% wool), with dangling wooden beads in a matte gold finish on the pockets. The result is sophisticated and exotic jackets, jumpsuits, and sarong-like dresses. Another group in paisley, comes in pale colors such as scampi, ivory and sea-glass. Blouses are in silk chiffon or shantung, with jackets in a cotton/linen damask.

## GRAPHIC BRIGHTS, FLUID LINES

Known for their exclusive prints on silk separates and dresses, both MICHAEL KATZ and LEONARD have fun with their Resort collections. Katz creates a swirly "wave" print in sea blue or pink on oversized tops, cardigans, and skirts (most notable on the ankle length sarong, and "peasant" skirt, which hasn't been seen in a while). The fish group is outstanding with bright tropical schools heading downstream, on tapered tank dresses, cropped motorcycle jacket, and easy safaris. Leonard takes a classical approach with his "Ali Baba" print; a gold chain motif on a navy background, adds sophistication to a simple square-neck chemise. The "Gold Button" print looks new in a bright kelly green shirred-waist dress with plunging neck.

## COMFORTABLY SPARE

Clean lines and pale shades dominate the collections of HINO & MALEE and JENNIFER GEORGE. A washed linen

group at Hino & Malee, comes in pale yellow, antique blue, paper white, and stone. Their collection (known for its architectural simplicity) includes asymmetrical hems, box pleated dresses, cropped tops, and dropped waists. An unusual detail is the use of elastic insets at the thigh, on pantaloons or playsuits. At Jennifer George, black, white, ivory, and stone predominate, with a dash of color thrown in for spice (mango being a favorite). The "hooded shirttail topper" offers an alternative to the jacket, while the "zipper-front hi-waist pant" calls attention to detail (the zipper), both in cotton poplin.

Ivory, sage, mocha, palamino, and rose are the colors of MICHAEL KORS' palette, in suede silk broadcloth. Bodies are simple with scoop, crew and bateau necklines over slim skirts and sarongs. Pants are tapered; jackets, parkas, shirtcoats, tuxedos, and bathrobes are "boyish." One truly feminine detail takes over a few of the pieces...fringe. His "shimmy" skirt and strapless sweetheart dress have all-over fringe, while a double-weight fringed triangular scarf can be used as an accessory with any of the other pieces in the collection.

## DAY INTO NIGHT

ANN LAWRENCE and ALBERT NIPON create smart looking suits that go from day into night. Cutouts and lace are the details at Ann Lawrence. A "puzzle" neckline and side closure jacket is in black cotton ottoman with matching skirt. A shock of color comes in a lime green jacket with purple lace overlay and purple linen skirt. Albert Nipon shows an extensive collection covering many themes. A navy and white group is in paisley or stripes, with gold buttons and bow details. A double-breasted navy wool flannel jacket with pearl buttons is classic elegance over white pants.

CH by CAROLINA HERRERA and MARY McFADDEN KNITS were each inspired by their Couture collections. Color-blocking abounds at CH by Carolina Herrera. Contrast looks best in black and white; a white cotton jacquard short sleeve dress has black shoulders and sleeves. At Mary McFadden Knits, a cotton/rayon sleeveless dress with matching cropped jacket comes in a print reminiscent of the Mediterranean.



# DESIGNER FOCUS

## CROSS & SPELLEN

Two years ago, Kein Cross, a scarf and men's neckware designer and aficionado of Schiaparelli, joined forces with Suzanne Spellén, an opera singer, who has performed at the Metropolitan Opera and at Carnegie Hall, to form CROSS & SPELLEN. Designing for both the Couture and RTW markets, they find that the former often inspires the latter. The collection ranges from suits, blouses, and beaded sweaters, to day and evening dresses. Each component is flawlessly tailored, lined with 100% silk, and displays their meticulous attention to detail. Colors for Resort are eggshell, ivory, navy, burgundy, and black, with breathtaking prints, in a variety of silks and satins, wool crepe and silk faille.

Taking its name from an Italian opera, "The Fanchulla," an elegant black rayon faille sleeveless day dress, edged in ivory, flows into a bias-cut skirt from an empire waist. In solids or Liberty prints, with modified Leg-of-mutton sleeves, pleated back, and  $\frac{3}{4}$  belt, "The Liberty Dress" is perfect for a garden party! The abbreviated jacket of a silk ottoman luncheon suit with back vent and placket front, highlighted with a single covered button, or optional grandfather's vest, makes an effective foil for a matching ivory wool crepe slim skirt. The "Alexandra" jacket, in similar fabrication, juxtaposes burgundy with ivory on its double-layered scalloped collar and piped edges, and is accented with gold front chains. Peplummed gently into a curve, this jacket tops a 36" full circle skirt, creating an aura of Russian romanticism. The same ensemble is also available for evening in rich royal blue silk velvet and quilted old gold silk faille, or with pants and dupioni silk sweetheart bustier, in pink shot with blue. Drama sweeps in at the rear of an ingenious silk velvet jacket, framed by an outsize Lurex collar, which trails to the ground emulating a ballgown. At the front are pants in alternating Lurex and velvet, which combine in a stunning combination of purple and cream. In a similar vein, a burgundy bustier gown

features a unique train lined with French silk damask, which doubles as a contrasting cape/hood, exposing iridescent damask ruffles. Pure magic!

Themes for Spring will include "Bathing Beauties of the 1920's," and will feature pedal pushers and long shorts in Egyptian cottons, and an abundance of nautical motifs, such as the sailor's blouse in organza with hem stitch detail (worn with peplum jackets). A swimwear line will be introduced at the same time. This will include interpretations of men's swimwear, also from the 20's, exemplified by a silk faille bathing costume with cut-out back, embellished with caviar beads. This vintage-inspired piece will be appliqued with a chain necklace, incorporating their tassel-logo, and accessorized with a coordinating sarong.

Wholesale: \$120 - \$2,000  
144 West 19th Street  
New York, NY 10011  
(212) 675-4862

## INGRID LUHN

Ingrid Luhn has been designing luncheon to evening suits and dresses for Couture and RTW under her own label since 1985. Her unique Cuban-German heritage may be responsible for the perfect balance of flamboyant creativity and inherent precision found in her collection. There is a sculptural factor in many of her designs, demonstrated by her structured silhouettes which are achieved by absolute precision tailoring. "Season to season, there is a strong thread that pulls my collections together. You will always know that these clothes are mine. I construct like a couture dressmaker and am strong technically in my draping and pleating." This combined with details, such as covered buttonholes, French seaming, and quilted peplums, results in a refined - yet sexy look.



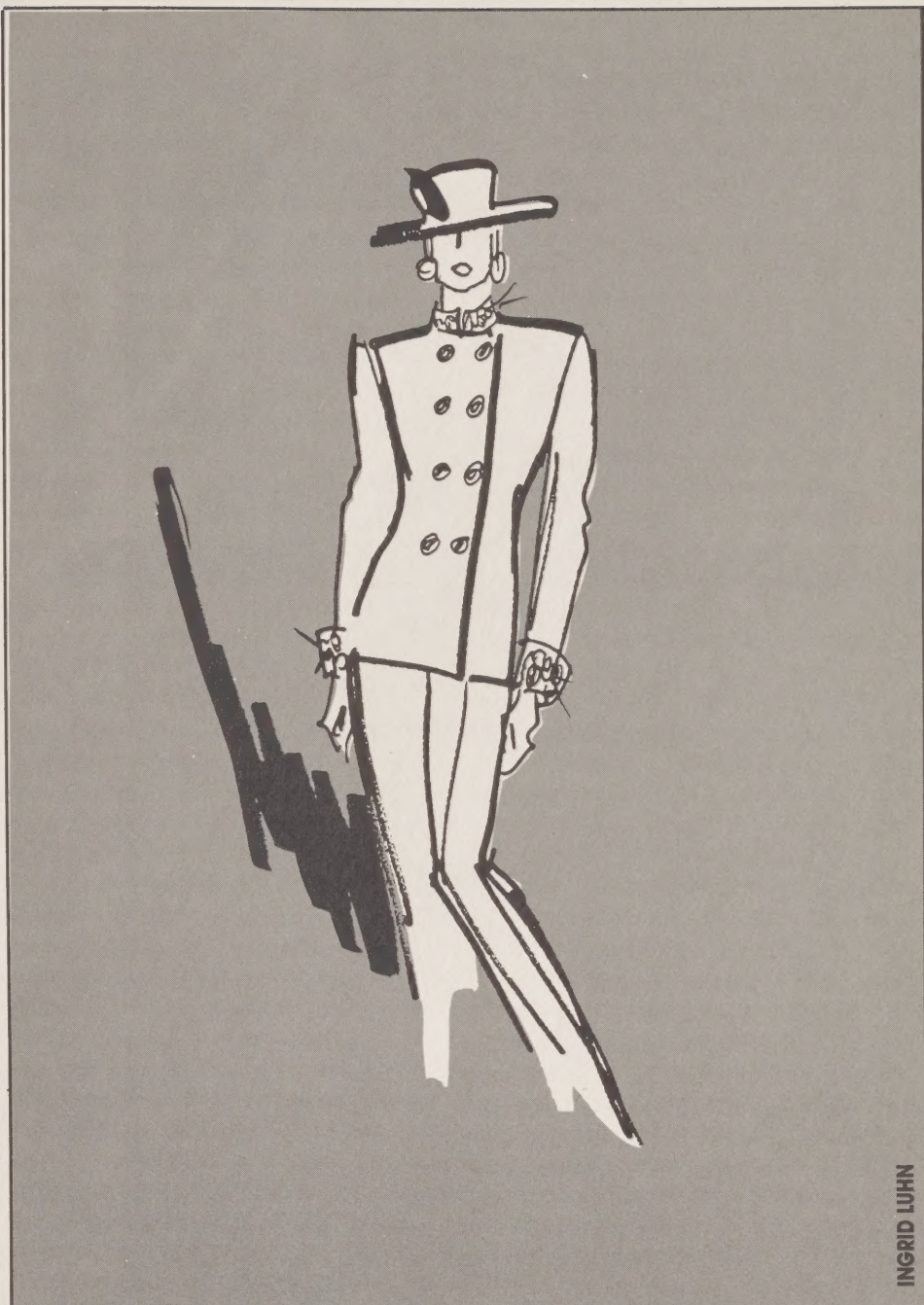
CROSS & SPELLEN



Colors for Resort/Spring will include coral, seafoam, yellow, mustard, olive, curry, paprika, tan, gold, white and black, all influenced by the subtle hued frescoes she admired on her recent visit to Italy. Featured will be: exotic black, tan, and brown tulle; small and large mustard and white daisies embroidered onto delicate white batiste; and roosters and squiggly flowers which appear on neutral linens. Rayon and cotton knits are also included, as are yellow lace and guipure (a multi-colored embroidered lace), with a myriad of ornate metallic embellishments. Drapey fluid skirts or slim versions will vie with classic pants, to be topped by jackets which veer from shells with cut-out backs, to asymmetrical structured jackets. These will feature such details as scalloped edges, open interlocked back panels, gold soutache, button treatments on the sides, insets in piping for textural interest, and quilted/stitched effects. Her black "hourglass" shaped dress in rayon or cotton knit, has a draped charmeuse collar, and is accented at the hip with gold circles acting as a "faux" belt.

Marching off with style and panache is a military-style pantsuit, with mandarin collared jacket and slim pants, in white or black linen with gold trim and jewel buttons. Cleverly used ruching, on a dress with circular back cutout, creates the impression of a sunburst; while the metallic printed skirt on a couture gown, enhances the woven cloque elongated bodice with a heart shaped cutout between the shoulders.

Wholesale: \$300 - \$1400  
224 West 35th Street, #302  
New York, NY 10001  
(212) 695-3960



## BAUBLES, BANGLES, AND BEADS

The Jewelers of America Show emphasized the continuing importance of jewelry to the RTW Market.

### THE TRENDS

Dark blue topaz, citrine and yellow sapphire, green sapphire, amethysts, colored diamonds, peridot, chrome tourmaline, garnets, agates, opaque stones, natural crystals, and amber.

Matte gold, silver with gold and colored accents.

Inlays, cabochons, fancy cuts, and carved agates.

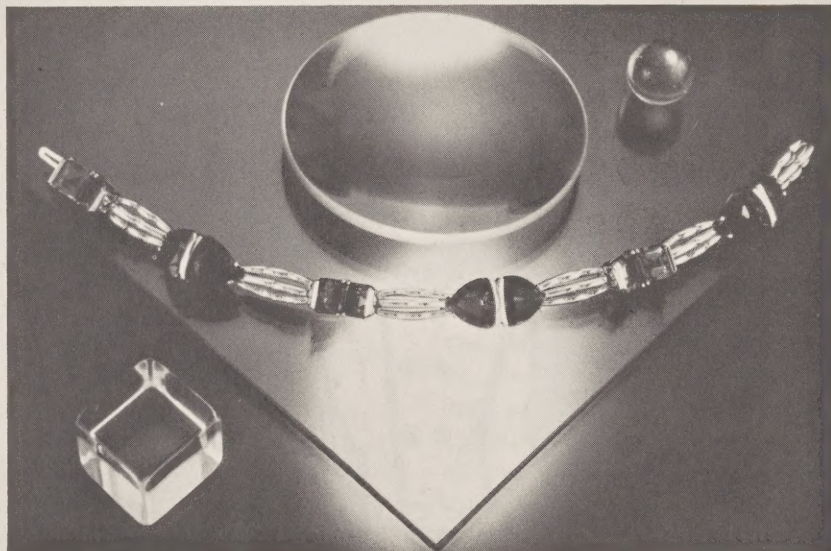
Ethnic inspired beads, chains, chate-laines, bangles and dangles; bigger links and flexible chains.

Longer necklaces mixing stones and metal; pins galore, gemstone earrings with interchangeable parts, dangle earrings, or big buttons; large center

stone rings; stacking bracelets and rings; men's looks for women—rings, dress sets, lapel pins.

**CAREER DRESSING:** Colored stones set in geometric shapes, and interesting rows of diamond baguettes, which enhance the angularity of the pieces. Also, combinations of white and yellow metal, long necklaces between 32 and 36 inches, almost anything in onyx and freshwater pearl necklaces, gold and silver chain link jewelry, and brooches. Pins will be worn in clusters of 3 or 4 on turtlenecks, brimmed hats, collarless suit jackets, and on the lapels of blazers and smoking jackets.





Large amethyst trillions & smaller dark blue topaz squares  
connected by a wave of textured gold.

Bracelet by GOLDTECH INC.,  
winner of JEWELERS of AMERICA'S  
first "New Design of the Year" award.

# INTERNATIONAL DATELINE.....

**SEPT. 14-16** **BARCELONA**  
GAUDI-MUJER  
(Spring/Summer Women's Collections)

**SEPT. 16-20** **MADRID**  
BISUTEX  
(Fashion/Costume Jewelry)

**SEPT. 17-19** **NEW YORK**  
N.Y. PRET  
(Spring/Summer Womenswear)

**SEPT. 17-19** **LOS ANGELES**  
PRESS REVIEW OF COLLECTIONS

**SEPT. 17-19** **MONTREAL**  
CANADIAN INT'L WOMENSWEAR SHOW  
PREMIERE OF LINGERIE

**SEPT. 18-20** **NEW YORK**  
FASHION COTERIE  
(Spring Womenswear & Accessories)

**SEPT. 19-22** **ATLANTA**  
BOBBIN SHOW & LINKAGE EXPO

**SEPT. 19-21** **LILLE, FRANCE**  
INDIGO  
(Textile Designs)

**SEPT. 24-26** **ANAHEIM, CA**  
AMERICAN HOME SEWING SHOW

**SEPT. 25-28** **LOS ANGELES**  
CIMM  
(Menswear)

**SEPT. 26-29** **CERNOBBIO, ITALY**  
IDEABIELLA  
(Menswear Fabrics)

**SEPT. 27-OCT. 1** **MADRID**  
SALON CIBELES  
(Womenswear)

**SEPT. 27-30** **PRATO, ITALY**  
PRATO EXPO  
(Textiles)

**SEPT. 28-30** **MILAN**  
MODA IN  
(Textiles)

**SEPT. 30-OCT. 3** **ELDA, SPAIN**  
FICC  
(Footwear)

**DANDY DRESSING:** Jewelry provides the feminine touch! Important accents are big hoop earrings, charm bracelets, long chain necklaces worn with charms, and rings with unusually cut semi-precious stones. Estate or antique reproduction jewelry is another way to accessorize the menswear look...cameo brooches, marcasite lapel watches, gold lockets, or a strand or two of pearls.

**EXOTIC ETHNICS:** This jewelry has movement. Long dangling earrings, tassels, beaded necklaces and bangle bracelets are all layered with abandon. Bangles are worn in multiples, necklaces in double or triplicate, and several rings at a time. Mixing pieces of different tex-

tures and metals is also part of the look.

**NEOCLASSIC NIGHTS:** Sensuous and bare! To balance this high impact, fashion jewelry must be big and bold. It will incorporate fluted surfaces, column-like shapes, intaglios and cameos of mythological and historical figures. Gems include cabochon, engraved semiprecious and precious stones, such as lapis lazuli, and malachite. Texture is important too. Surfaces are often sandblasted to give a warm patina-like finish, or hammered or embossed so that pieces appear to be handwrought. Jewelry will also imitate the look of ancient coins or use authentic coins.

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